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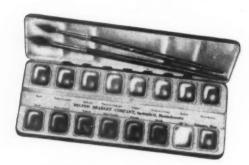
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Dear Reader

In many parts of the country small rural schools are combining into larger unit districts. But there still remain many areas in which such a solution is neither feasible nor practical. In these sections the quality of the school curriculum often depends almost entirely upon the skill and imagination of the classroom teacher.

The author of the article in this issue entitled "Llama Pack Train" lives and teaches in one of the more isolated sections of California. She writes:

"I teach in a rural union school in the rugged coastal region of California. I am not a special art teacher but I find that art projects and other types of creative experiences in art are my most interesting and useful tool in teaching. We use everything we find around us for materials — such as old newspapers, native mud, rocks, etc. Needless to say the material given each month in Junior Arts & Activities is invaluable. I would be lost without it.

"Our children come to school by bus. One family lives 52 miles away from the school house. That is a long day for a small boy who must arise at five o'clock each morning in order to meet a bus 21 miles from his home. But the children arrive at school eager for new experiences. So it is only natural that creative art activities are an important part of the learning experience in our every day program."

We are always glad to hear from teachers who are finding Junior Arts & Activities helpful in carrying on activities in their classrooms, and we are happy to consider for publication articles which they have written. If you have found a particular creative activity successful in your classroom why not pass it on to other teachers through the pages of Junior Arts?

Sincerely yours,

7. Louis Hoover



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Volume 35, Number 4

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IN THIS ISSUE . . . MAY, 1954

ELEMENTARY

JUNIOR HIGH

Duncan	Demo	nstrates	SLAB	POTTERY	
STEP R	GHT	UP, FO	LKS!		2
STORY	OF A	VA/ATT	HANG	ING	2

SENIOR HIGH SCHOOL

Duncan	Demonstr	ates SLA	B POTTERY	6
STEP RI	GHT UP,	FOLKS!	******************	24

ALL GRADES

COLOR	IN THE	CLASSROO	Μ	10
TEST FO	OR TALE	NT		14
HOW T	O MAKE	A NAVAHO	LOOM	30
OUR CI	TY SHAP	ES SCHOOL	ADT	2

THINGS TO WORK WITH

CLAY: Duncan Demonstrates Slab Potter	y 6
TEXTILES: Story of a Wall Hanging	28
PAPER MACHE: Llama Pack Train	33
ONE-STOP SHOPPING	47
BOOKS OF INTEREST AND AUDIO-	
VISUAL GUIDE	4.4

THINGS TO DO

Duncan Demonstrates SLAB POTTERY	6
TEST FOR TALENT	.14
STEP RIGHT UP, FOLKSI	24
STORY OF A WALL HANGING	28
HOW TO MAKE A NAVAHO LOOM	30
LLAMA PACK TRAIN	33
OUR CITY SHARES SCHOOL ART	36
BULLETIN BOARDS - THE NEW LOOK	42

TECHNIQUE

Duncar	D	emonstr	ate	25	SLAB	PC	OTTERY	6
HOW	TO	MAKE	A	N	AVAH	0	LOOM	 30

THEORY

COLO	OR IN	THE CL	ASSROC	M	10
ANY	MINI	DS TO	MEND?	********	11
TEST	FOR	TALEN'	Τ		14
WHA	T EDL	CATOR	S SAY		27
OUR	CITY	SHARES	S SCHOO	DL ART	36

CREATIVE EXAMPLES

JUNI	OR	ART	GALLE	RY		22
ART	APE	RECI	MOITA	SE	RIES	34

MONTHLY FEATURES

EDITOR'S DESK	3
JUNIOR ART GALLERY	22
WHAT EDUCATORS SAY	27
ART APPRECIATION SERIES	34
BOOKS OF INTEREST AND AUDIO-	
VISUAL GUIDE	4
ONE-STOP SHOPPING	4

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Duncan demonstrates

SLAB POTTERY

By JOHN LIDSTONE

Supervisor of Arts and Crafts Vancouver School Board Vancouver, B. C., Canada Photography by Roger Kerkham

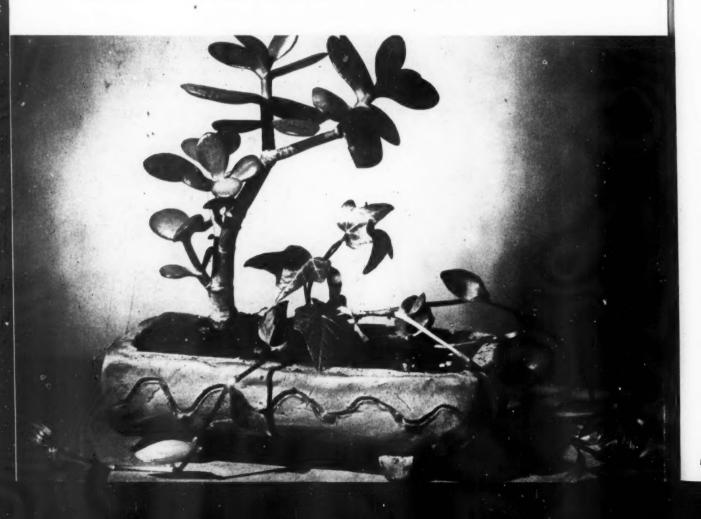
In our search for new ideas we sometimes overlook the unlimited creative possibilities in many age-old processes. One of these is the technique of making slab pottery — demonstrated here by Duncan, a seventh-grader.

No special equipment is needed to make a slab pot — just strips of wood, ruler, rolling pin and jack knife. Oil cloth, reverse side up, makes a good working surface.

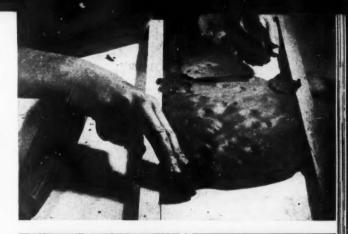
Duncan used a low-firing commercially-prepared clay and the pot was fired at cone 06 in a small test kiln. Local clay would be satisfactory, however, and it is not difficult to find a commercial pottery to fire pots cheaply if your school has no kiln.

Unlike certain other ceramic processes, slab pottery demands that the main features of each piece be planned before the actual clay work begins. It might be well to have students cut paper plans of their projects before beginning to model. At the same time they should be original and creative.

The photographs of Duncan's demonstration are arranged in strips so they may be pinned up in sequence on your bulletin board or used as a film strip in an opaque projector. •



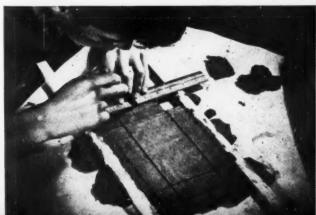
Duncan has decided to make a planter as a gift for his Mother. After deciding on his design Duncan works some clay with his fingers until it is the right consistency for modeling. Next he builds up a clay slab by pressing small pieces of clay between two strips of wood which determine the slab's width and thickness. Each piece of clay must be carefully welded into the next so that no air pockets form.



He anchors each piece of wood with clay on the outside of the strips, then uses a rolling pin to roll the slab. flat.



Using a ruler, Duncan carefully scores out the plan of his planter. He draws the plan in the same manner he might sketch out the plan for a cardboard box. (In fact, making a paper or cardboard mock-up of the proposed pot is a good lead-up to doing it in clay.)



Still keeping the slab between the wooden strips, he begins to cut away all excess clay from his "plan."

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SLAB POTTERY

continued

Duncan completes trimming the clay. Notice that a ruler is used to keep each cut accurate.



Using the ruler again, this time as a support, he bends up the sides of the pot.



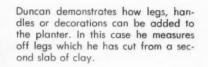
He carefully welds each corner together making sure no air pockets are formed and adding extra clay to make clean tight joints.



Using more clay where necessary, he makes sure all sides and corners are even and smooth.









He roughens the surfaces of both the legs and the planter where each will touch, and moistens them well with slip made by diluting clay with water to the consistency of cream.



He places each leg carefully into place and holds it until it appears to be well joined to the pot.



Duncan decorates the planter by scratching a simple design into the moist clay with a pencil. After allowing it to dry for at least a week he then will be able to fire his pot. To make it waterproof he will glaze it and fire it again to make the glaze unite with the pottery.

COLOR in the classroom...

Reprinted by arrangement with Pittsburgh Plate Glass Co., with special acknowledgment of cooperative research done by Dr. Arthur H. Rice, Johns-Hopkins University Institute

A two-year study in Baltimore's public schools produced substantial evidence that color environment, if correctly planned, has a favorable effect on the behavior and performance traits of children in the elementary grades. Observations conducted in three elementary schools showed that color has the greatest beneficial results on children in kindergartens, that boys show greater response to color than girls, and that improvement in *scholastic* achievement is even more noticeable than improvement in *behavior* traits.

The project was conducted by the psychological lab-

TABLE 1-KINDERGARTEN CHILDREN

Satisfactory Behavio	er and Perform	Lyrous)		
SCHOOL	1949-50	1930-51	DIFF.	IMPROVED
Hompden (mfr.'s pion)	.504 (82)	.675 (67)	,171	33.9%
Glenmount (conventional)	.832 (65)	.893 (69)	.061	7.3
Gardenville (unpainted)	.806 (96)	.830 (87)	.024	3.0

TABLE 2-GRADES 1 AND 2

SCHOOL	1949-50	. 1950-51	DIFF.	IMPROVED
Hampden (mfr's. plan)	2.881 (248)	2.913 (229)	.032	1.1%
Glenmount (conventional)	2.882 (183)	2.992 (2011	.110	4.0
Gardenville (unpainted)	3.165 (330)	3.175 (276)	.010	0.3

TABLE 3—GRADES 3 THROUGH 6
Seven Performance Traits (Average Ratings)

SCHOOL	1949-50	1950-51	DIFF.	IMPROVED
Hampdon (mfr'i, plan)	2.888 (466)	3.145 (47,1)	.257	8.9%
Glanmount (conventional).	2.850 (231)	2.864 (290)	.014	0.5
Gardenville (unpainted)	3.088 (463)	3.004 (496)	.084	-2.7

(The average number of children per quarter is given in parentheses in all three tables.)

TABLE 4—GRADES 3 THROUGH 6 AT HAMPDEN SCHOOL
Seven Performance Traits (Average Ratings)

TRAIT	1949-50	1950-51	DIFF.	IMPROVED
SOCIAL HABITS	3.130	3.311	.181	5.8%
HEALTH-SAPETY HABITS	3.279	3.526	.247	7.5
WORK HABITS	2.832	3.038	.206	7.3
LANGUAGE ARTS	2.645	2.922	.277	10.5
ARITHMETIC	2.554	2,771	.217	8.5
SOCIAL STUDIES	2.862	3.223	.361	12.6
ART-MUSIC	2.976	3.274	.298	10.0

oratory of The Johns Hopkins University Institute for Cooperative Research. The Baltimore school system provided the facilities and the subjects for the experiment but did not plan or supervise the experiment itself. The project was financed by a paint manufacturer.

A similar experiment was conducted in three of the junior high schools but, in the opinion of the scientists at Johns Hopkins who conducted the research, the data had too many variables to be scientifically valid. It did produce, however, some interesting information concerning student attitudes and these will be reported later in this article.

Kept Secret Nearly Two Years

The Baltimore project had a practical and realistic approach. It studied schools and school children in typical situations and set up a plan whereby the effect of various colors in the classroom could be observed secretly.

In any research of this kind, it is necessary that the groups being compared be as nearly alike as possible. The Baltimore public school authorities helped the scientists in selecting three elementary schools that have had a record of relatively stable operations over a long period of time. These three schools were quite similar in size and age, in teacher-pupil ratio and in the socio-economic background of the children.

The other requisite was that these three school buildings should be equally in need of painting, and so the three selected were schools that were high on the painting priority list.

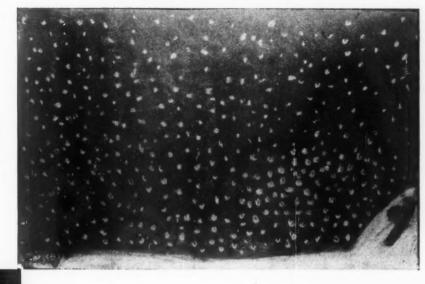
The study began in 1949. Principals and vice principals of these schools were in on the deal, of course. However, great care was taken to prevent teachers or pupils from knowing about the experiment for fear it might condition or influence their efforts.

During the first year, complete reports were kept of the scholastic and attitude records of all the children in these three "unpainted" schools. All the report cards were microfilmed, and the information thereon was tabulated.

The Painting Begins

During the regular summer painting program following the first school year of the experiment, classrooms and corridors in two of the three schools were decorated. The first building (Gardenville) was not painted because it was to serve as the control school; that is, the records for this (continued on page 48)

Bobby chooses pale colors, then clings fearfully to edge of sandcolored paper.



ANY MINDS TO MEND?

Lavishly scattered in child's paintings are clues to his state of mind. What do you make of them?

When a child falls down and cuts his knee, we hurry to comfort him and to mend the hurt. When his mind is bruised we do nothing. He cannot cry "It hurts, it hurts," and tell us where the pain is. Yet he scatters clues of mental pain in nearly everything he does and most lavishly of all in his paintings. But because he is not aware of his problem, and most of us are not awake to interpreting the clues, this valuable data is often ignored and the problem goes unsolved.

Can we afford to ignore evidence which might help us in our task of understanding children? Without understanding we can neither teach them nor help their mental growth. If, however, teachers and parents will consider, with attention, a child's paintings as communications, as statements about himself reacting to his environment, then they may be able to help him become a well-adjusted person.

It is now well-known that painting is a form of therapy. It simultaneously provides a means of stating an unconscious problem and a release of tensions arising from that problem. Children suffer, as we do, from inner conflicts, but we are able to relieve our feelings in words. A child does the same thing in paint. A child's conflicts, though unconscious, affect his behavior and even his health.

How many a teacher, how many a mother exclaims in exasperation: "Why won't you be nice? Why won't you be good? Why

By ELIZABETH HARRISON

Supervisor of Art Kingston, Ont., Canada

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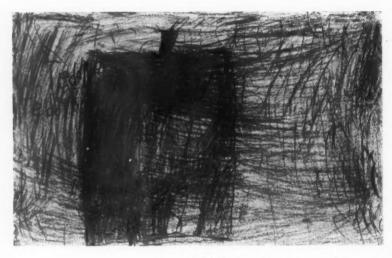
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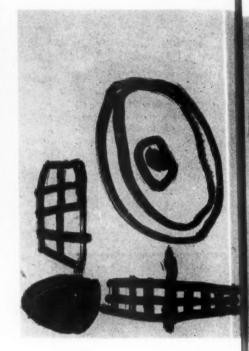
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MAY, 1954



Barricaded behind desk, Teddy crouches out of sight, makes this picture in red heavily overlaid with blue.



Painted in oppressive black lines, this picture is named "My mother's eye watching me as I go to school."

won't you be kind to your baby sister?" She might well have found part of the answer in that big, messylooking painting that she thought not good enough to hang up or that she bundled into the garbage can. She might have found clues to the causes of the child's anti-social behavior. These studied in conjunction with other factors might have suggested a diagnosis and indicated the means of a cure.

Perhaps the child is torn between his inner drive to do as he chooses and the outer demand on him to conform to adult standards of, say, cleanliness and order. He may be a well-behaved little boy, usually thought to be a "good" child, but sometimes his paintings will be wild, uncontrolled areas of color, all mixed together and overlaid until the result is one grand mud puddle. He is using painting as an outlet for his real feelings. Though he may conform outwardly, his unconscious mind tells him that, like all young children, he is still, in large measure, a primitive savage.

Perhaps the child's deep need for love is not being satisfied. Possibly his home is broken up, or his parents are too preoccupied to give adequate attention to the child. Does he paint houses, more houses and symbols for houses? Does he paint with red and over-

lay it blue or another cold color? These are some of the ways in which he is revealing his disturbed state of mind, his longing for security and undivided affection. Look at the picture by Teddy, red overlaid with blue. At that stage he was a very unhappy little boy with no stable background. When he made pictures he placed himself on the floor, barricaded himself in with desks, and there in his "house" safe from prying eyes, put down his troubles in visual form.

Many little girls wish passionately to be boys. They prefer slacks to dresses, play boy's games and paint fierce pictures which abound in strong vertical forms. Rarer is the little boy who wishes he were a girl. Among my students is a seven-year-old who consistently makes pictures of himself as a girl, wearing a skirt and long golden hair. He prefers playing with dolls to playing with trains. If you were his mother, wouldn't you feel that a doctor's advice now might perhaps prevent the development of the unbalance and frustrated adult life of a sexual deviate?

Children who choose to paint with cold colors will usually be found to suffer from an over-demanding atmosphere at home. They are being asked to be rational, controlled creatures before they are emotion-



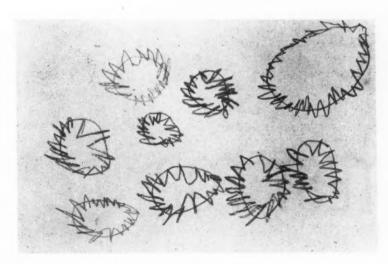


Why does 12-year-old retain six-year-old concepts of sun, river, mountains and trees and paint illogically, childishly?

Learning is mostly listening so child's drawing of "My Teacher" emphasizes most important feature.

ally mature. This kind of demand often produces frightened children, who, knowing that they cannot fulfill expectations, refuse to try anything at all. Fear of not excelling may well be behind those tight, repressed forms that occur so consistently in one child, while fear of the unknown, encouraged by an overprotective mother, may cause another to cling to the edge of the paper as he would to her hand.

Bobby was one of these timid boys when he first came to school and made a picture of himself tobogganning which exactly expressed his state of mind. (See page 11.) He chose a pale sand-colored paper and used white and the palest brown and blue to represent a snow-covered hill which followed two sides of the picture space a very little way out from the edge. The top edge had an equally (continued on page 50)



Five-year-old Gordon's picture is concise, expressive, indisputable diagram of a headache.

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TEST FOR TALENT...

Gifted children deserve curriculum geared for rapid learning -

but how can special art talent be identified?



By RUTH ELISE HALVORSEN

Supervisor of Art Fortland, Ore., Public Schools

Last year the Portland public schools accepted a grant from the Fund for the Advancement of Education to set up a study in identifying the gifted children in seven talent areas — art, creative writing, rhythms, drama, mechanical skills and social leadership. An art committee was set up composed of a supervisor of children's classes in the Portland Art Museum, a P.T.A. member, a Reed College professor of art, two teachers, an art consultant from the public schools and the supervisor of art education in the Portland public schools. The purpose of this committee was to explore the possibilities of setting up an art test and to establish criteria for evaluating the art test.

The committee first considered the possibility of using existing art tests but decided that these tests were inadequate, since most of them were too technical to allow for true creativeness. Secondly, the committee considered the form of the test. It had to be a simple objective





(1) Exceptionally talented children reveal vigorous interest in color, detail and techniques. (2) Part of talent test is to paint "the most beautiful place." This is Patric Green Wood's water color. (3) Humorous posters challenge preconceived notions, encourage (4) experimentation in three-dimensional work.

TIES



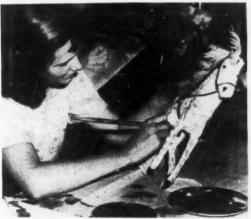






one that allowed freedom of creativity and could be easily administered by classroom teachers. The test finally adopted was in five parts, each part being a particular kind of art experience. The tests were given to children in the sixth, seventh, and eighth grades in all Portland public schools. Because of the number of children involved, the classroom teacher gave the test to those children in her room whom she thought to have art talent, or to those who were interested in taking the test. The art test required paintings or drawings on five subjects: a good time, a battle, a job at home, a beautiful place and free choice. The children were asked to work on large paper. The teacher was asked to present to the children the following statements for each topic:

A Good Time: "Do you remember a day when you had an especially good time — such a good time that you can never forget it? It may have been a long time ago or just the other day. Was it at a picnic where there were people you liked and a lunch under the trees? Was it on a trip in your car, or on the train or bus? Or at a party where there were games, decora-



(5) Billy Washington selected water color for his clown in "free choice" category of talent test. (6) Water color of harbor, another "free choice," is realistic, also a mood picture. (7) Puppets need not always be on stage. Such a display as this provides recognition of children's work. (8) Their love of "playacting" reflects in detailed work on puppets. (9) Some students' talent shows readily in paper mache work though not at all in pointing.

MAY. 1954



tions, and costumes? Or perhaps at a carnival, circus or amusement park, perhaps in the evening with lights and music, the ferris wheel, the big show, clowns, crowds of people all having a good time? When you make your picture, try to remember the things that were important to your good time, and get them in — and try to make a picture that is as happy as you felt by the way you draw it, and the colors you choose. Close your eyes if it helps you to remember."

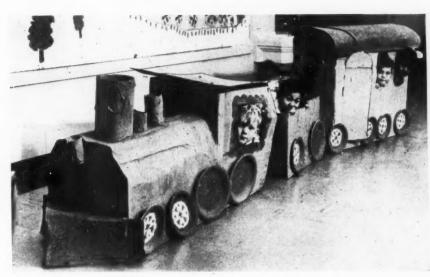
A Battle: "Have you ever seen a real battle or imagined one or read about one? A very close game of football or basketball, for instance, can be a kind of battle. Whenever people or animals are fighting to win, it is exciting to watch and interesting to paint or draw. You might choose to do a race or war on land



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or sea or in the air or a life or death struggle in the forest or jungle or a fight against a rapidly spreading fire. Whatever you choose to do, make every part of your picture tell us that there is something exciting going on."

(10) Arts and crafts of other nations are

important part of social studies. (11) Art con-

iributes model building to the study of other

countries. (12) Elementary students bring a train down to size in vitally important trans-

portation unit. (13) Miniature bridge building

correlates art, mathematics, civics. (14) Pre-

paration of stage set brings out leadership traits as well as cooperative understanding.

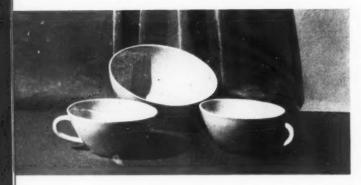
A Job at Home: "Do you have a regular job at home — a job which must be done every day or every week? If you do, you know that job very well and you know how you feel about it. Usually we enjoy painting about things we are very familiar with. Perhaps it is such a job as washing dishes, mowing the lawn, setting the table, going to the store, feeding the dog or cat, dusting the furniture or cleaning the basement. Paint a picture that tells us about your job at home — what you do, where you do it (inside or outside), when you do it (early morning, after school, or in the evening), alone or with others in the family. When we

look at the painting we should know how you feel about your job, and we should know almost as much about it as you do."

The Most Beautiful Place: "Most of us have seen a place so beautiful that we have never forgotten it — perhaps a place that we only saw once. It may have been on a trip, a place very different from what we usually see, so different that we remember it very vividly. Perhaps it is a place you have read about or imagined. Maybe the place you think is most beautiful is one that you go to very often, so that you know every detail and can paint it so that we will see it too when we look at your painting. Perhaps it is an out-of-doors place, but it might be indoors. Paint what you think is the most beautiful place, not what others think. Perhaps if you close your eyes you can see it again. Paint it as you see it."







15

Free Choice: "Perhaps there is something you would especially like to paint — something that impressed you very much that you have been wanting to put into a picture, an experience you have had recently, something unusual that happened to you, an astonishing sight you have seen, or maybe something you especially like to do after school or in the evening; or perhaps something you want to do very much but haven't been able to do for some reason. Whatever you choose to do, paint it so that we will feel as you do about it."

The children were asked to work for 45 minutes on each painting or drawing. The classroom teacher made the first screening and the art committee made the second screening. Each child's work was accompanied by a questionnaire which the committee had developed, asking for specific information which the committee believed would be valuable in its study.

As a means of evaluating the art tests, the committee set up criteria which considered such qualities as expressive ability, descriptive ability, space organization and scope. These criteria (continued on page 50)

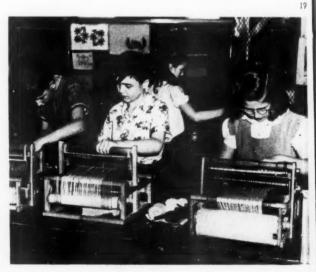




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(15) Work of modern designers is available for study at summer art workshop for gifted children. (16) Marilyn McLennon, Grade 8, painted farm scene in rich fall colors. (17) Street scene on a rainy night is water color by Judy Fernwood, Grade 6. (18) Test kiln makes it possible for children to note chemical changes which take place in firing. (19) Simple two-harness loom brings out children's manual dexterity as they learn about color, texture and design of fabric. (20, 21, 22) Creative art teaching develops each young artist's distinctive style.







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at summer Grade 8, on a rainy Test kiln which take children's design of ach young

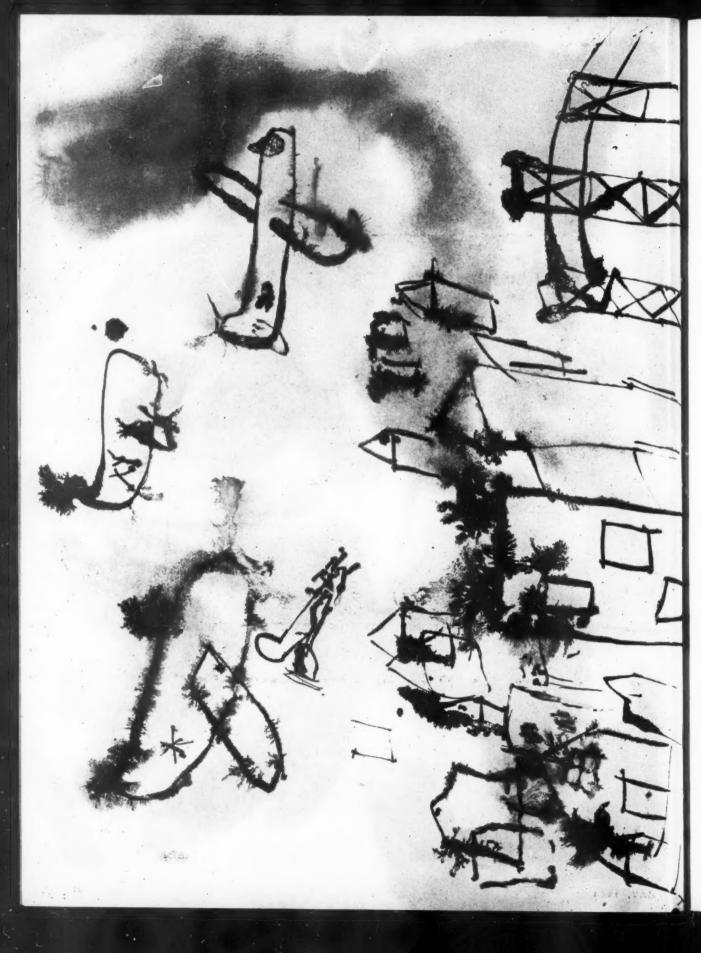
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TIES

MAY, 1954







In our art room we have experimented with many different completely soaked. I applied different colored paints, letting them float over the page to make different designs and shapes. dia ink which were suggested to me by the painted areas. From kinds of painting. In this picture I first wet the entire piece of paper with water, rubbing it in with a sponge until it was Before the paint and paper dried I drew new shapes with Inthe shapes on my page I got an idea for my picture. I like doing experimental painting of this kind. I think it expresses my feeling more completely than a realistic drawing. games Rule

Lafayette Junior High School Elizabeth, New Jersey Age 14

JUNIOR ARTS AND ACTIVITIES

STEP RIGHT UP



Roosevelt Intermediate School's carnival boasts "all the wonders of the world" in one show.

PFOLKS...



"Here, here, here, right this way. See all the wonders of the world brought together under one tent. Gather 'round, folks — see Sonja, the Daring Snake Charmer, Bela, the Fearless Sword Swallower, and those charming Istanbul Dancers."

As the barker ended his spiel the band struck up forceful carnival music. The curtain rose and the performance began.

And through the cooperation of the music, English, physical education and art departments, Roosevelt Intermediate School's "Carnival" turned out to be one of its most successful productions. Each of the seventeen acts presented was thoroughly worked out and all were pulled together by the English teacher who served as chairman into a rapid, smooth-running show.

The tightrope walker, tumblers and clowns were from the physical education classes. The department of vocal music furnished the barber shop quartet and the sister act from Istanbul. A reading concerning the perils of a mother with three children at a carnival kept the audience in an uproar. These, a magician and a gypsy fortuneteller and the boisterous swift-moving dialogue of the barker were the products of the English department. Even vendors and sightseers were not overlooked. They were as much part of the show as the performers themselves. The school band played carnival music and provided indispensable drum rolls and trumpet flourishes.

The art department's contribution was the colorful stage and the make-up of the performers. A month before the show 40 ninth grade art students were asked to submit designs for the set. The outstanding parts of each drawing were incorporated into one finished draft. After careful consideration, the pupils selected red, yellow, orange and purple as the best colors to be used since they suggested carnival atmosphere.

The stage backdrop was then covered with



Colorful stage set and makeup of performers are contribution of art department.

When Wichita students put on a carnival, their fast-paced production made people ask, "How can a public school do such things?"

By JACK W. BOGE Art Teacher, Roosevelt Intermediate School Wichita, Kansas



Final set is composite of ideas submitted by ninth grade art students, finished in red, yellow, orange and purple.



Fireplace frame is converted into refreshment stand and lectern into ticket booth, while four to eight students work together on backdrop.

five strips of brown wrapping paper, each 72 inches wide. Masking tape on the underside prevented the seams from showing. The finished draft was folded in fourths and transferred in yellow chalk outline to the backdrop which had been roughly divided into four equal parts to facilitate holding the same proportions as on the sketch. Then the objects were painted in. Eight one-pound cans of powdered tempera were used in covering the entire surface.

Four to eight students worked on the backdrop at the same time. Additional opportunitics for participation were presented when a fireplace frame was converted into a refreshment stand and the school lectern became a ticket booth.

The band, too large to be placed on the stage, was seated on risers before the audience. Since their music played such a large part in the production, it was decided that the risers should be decorated. A banister was made by building a railing around the risers and covering it with paper. Tassels and bunting were painted around the top as well as "Haran's Horribles", a name chosen by the band in honor of their student director.

The back of the piano faced the audience and took on the appearance of a calliope with long pipes painted on wrapping paper. The carnival was called "Gem Brothers' Carnival" and colorful gems sparkled from all stage properties. Pennants advertising the event were posted throughout the building.

All participants in the show were fully costumed and made up with grease paint and this was still another project of the art department.

Working on a large scale and trying for a three-dimensional effect furthered the pupils' knowledge of values in design, perspective and line. The value to the school was reflected in the general school spirit. Two requests for the stage set were received immediately, one from the Red Cross director at an Army base and the other from the Director of Recreation at a Veterans' Hospital. The students felt proud that their work could be used for additional enjoyment in other fields of entertainment.

"Congratulations on a swell job. I do not see how such wonderful things could be done in a public school." This was the content of the many notes and verbal praise received by the art department. •

The old but still popular conception of the principal is the principal-teacher who teaches all day. He takes a few minutes out of the classroom at various times during the day to answer the telephone and to "discipline" some of the children whom the other teachers cannot handle. Every so often he may complete various forms as required by the superintendent; but by and large this principal merely distributes materials and sees that all teachers conform to the course of study and regulations which have been handed down from the main office.

However, in some of the more enlightened communities of the country there is developing a new concept of the elementary school principalship wherein the principal is the educational leader of the school. He has a part in formulating school policy, is not burdened with teaching, and has clerical help to do the routine work while he devotes the major portion of his time to improving or helping to improve the educational program in his school.

Probably first a principal must csk himself, "What is art education and why should we have art in the elementary schools?" If we do not have a firm belief in its value it will probably remain the "tagged-on" subject on Friday afternoon and will not progress beyond the imitative, busy-work stage.

The principal's attitude toward art instruction is very important. He must be openminded and show a sincere interest and willingness to understand the problems and practices of this area of the program. Too many times a lack of understanding on the part of the administrator leads him to be very impatient for results. This can certainly frustrate all those working under him and is one of the causes of poor teacher morale. The entire program will soon disintegrate. Patience and encouragement on the other hand will help the teachers become confident and independent in their art work.

The alert principal wants to know how he can measure his art program in terms of appropriate aims. The following is a list of some of the characteristics of a good program which can help him approach a basic check list:

- (1) Pupils show a great enthusiasm for art.
- (2) Pupils have a choice in the selection of media and subject matter.
- (3) Art activities are used in extra-curricular activities.
- (4) Evaluation of the art work is based on differing abilities and psychological structures of children.
- (5) Normal conversational and working sounds result from art activities.
- (6) Art is integrated within the general school program and is available whenever needed.
- (7) All children have an opportunity to display their work.
- (8) The child often works in groups as well as individually.
- (9) The child's art experience is more important than the completed work.
- (10) The child's art work as well as his methods of accomplishing it are varied in many respects.
- (11) Seasonal decorations show great variety in color, size, and shape.

Stanley Weber Lansing, Illinois Western Arts Bulletin Vol. 38, No. 4, Nov. 1953, Page 9

MAY, 1954

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Young textile designers pose before finished wall hanging in Quindaro School corridor. Its colors are yellow, brown, turquoise and rust.

STORY OF A WALL HANGING

By KATHERINE CARDWELL

Art Director, Public Schools Kansas City, Kansas



"This is the part I designed."

"I painted this yellow part."

"You don't like it because you didn't work on it."

"How come we didn't get a chance to work on something like that?"

These remarks were overheard when twelve-year-olds returned for a visit to their elementary school and gazed upon the finished wall hanging which some of them had made the previous year. The large tapestry was painted on Bemis Bag cloth with textile paints and hung by drapery hooks from a rod in the hall.

"Who designed it?" asked a guest.

"A class of sixth graders," replied the teacher, Miss Vinita Arnold of Quindaro School, Kansas City, Kansas.

A work table with powder tempera, textile liquid, thinner, bristle brushes, dry cleaner to clean brushes, scissors and paper had been arranged. The children brought paint rags, scraps of plain cotton cloth on which to experiment, string, sponge, a spray gun and a variety of stamping gadgets. (Anything which has a flat interesting surface will stamp. Wheels from toys, cardboard tubes, corks, crackerjack souvenirs, combs, carved designs in potatoes and many other things appeared in the stamp gadget box.)

The class discovered from experience that powder tempera can be mixed with textile liquid with a palette knife or brush and the mixture can be thinned with textile liquid thinner. It need be used in only very small quantities. When applied to cloth, the color can be "set" by covering it with a wet cloth and ironing with a hot iron. With reasonable care

in laundering and cleaning the color will remain permanent.

The class began experimenting with different design processes. Some cut stencils. Textures were produced with sponge, dry brush and spray gun. Stamps were used in a variety of arrangements. To achieve rhythm, one dipped string into the paint, let it fall in a graceful position and pressed it into the cloth. Others used free brush strokes directly on the material. Everyone was absorbed in inventing new processes and experimenting with new ideas.

A committee was elected to select the most interesting features of all of the experiments and assemble them into one large unit. A stencil of the main lines and masses was cut and the material was prepared to receive the first impression.

Excitement was intense when the stencil was used to apply the first unit to the cloth with a spray gun. This was repeated thirty-two times. As soon as the first one was ready, various groups began to fill in the designs and textures of the original design. Each person did his own detail again and again.

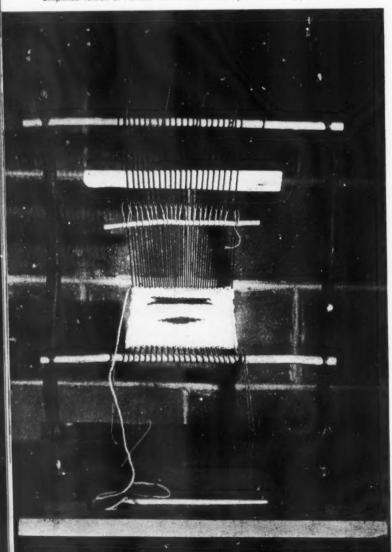
Then time began to run out. "Let's ask our mothers to help," the pupils said. The mothers came and after a few uncertain strokes, they became as confident as the children. Their comments were enthusiastic. "This is easier than I thought." "Let's do some drapery material for ourselves." "We can help each other." "I'll make some coffee."

And who knows how many daring designers are even now exploring, experimenting with textures on cloth, inventing new shapes and forms — in a wave of textile designing that fanned out from our wall hanging project? •

NAVAHO LOOM

By F. LOUIS HOOVER

Simplified version of Navaho loom can be made by students at upper elementary level.





1 Two forked sticks about 28 inches long are trimmed down to serve as vertical supports for the loom



A strong stick several inches longer than the distance between the forked sticks is tied securely a few inches above base. Second stick is laid across top in forks of two vertical sticks. This completes supporting structure for loom.

JUNIOR ARTS AND ACTIVITIES



2 Brace and bit drill holes into heavy wooden base to hold forked sticks.

are trimmer

or the loom

ne distance

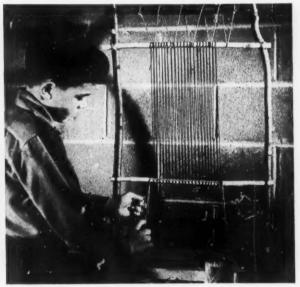
ely a few across top oletes sup-



Forked sticks are now wedged firmly into holes in wooden base. For a permanent construction they may be glued in place.



5 Now peel bark off two thinner sticks and tie them to forked sticks. They should be placed about 4 inches from the heavier horizontals and are called the yarn beams. String is stretched between these yarn beams in rows about one-half inch apart. These will be the loom's warp threads. The number of warp threads is determined by width of article to be woven.

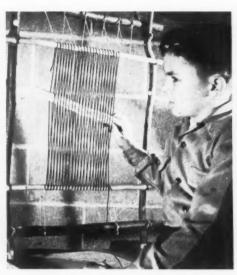


b It is sometimes difficult to maintain consistent tension in the warp threads so heavy cord is used to tie yarn beams to horizontal sticks of supporting structure. This prevents warp threads from sagging.

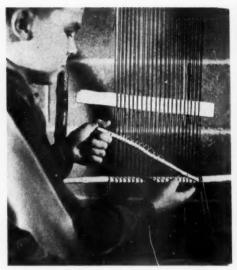
NAVAHO LOOM continued



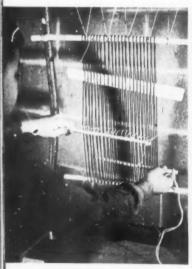
7 The heddle stick is a thin flat stick about 1½ inches wide, sanded smooth. It serves to form a shed through which to pass yarn as weaving progresses.



Insert heddle stick between alternate warp threads so that it passes over those threads which are at the front and under those at the back. The tension of the warp threads will now hold heddle stick in place. When it is turned a shed forms through which the weft (weaving) yarn is passed. Counting from right to left, warp threads on front side of heddle stick are Nos. 2, 4, 6, 8, etc.



Device for making a second shed (by lifting or pulling forward warp threads Nos. 1, 3, 5, 7, etc.) is a short round stick called a heddle rod. Tie the end of a string to one end of rod. Then pass the string under alternate warp threads which you want to pull forward. Photograph shows the "twisted loop" to be used on rod between each warp thread. This must be done quite loosely so when the heddle rod is pulled forward there is a space of about 1½ inches between it and the warp threads.



10 Weaving needle is made from round stick, sanded smooth, pointed at one end and drilled at the other. Thread it with 2 or 3 yards of wool yarn. First, pull the heddle rod toward you and pass the needle from right to left through the shed. Push yarn to bottom of loom.



11 Turn heddle stick to form shed which alternates warp threads. Pass the needle through this shed from left to right. Continue weaving in this manner until you use up your yarn. Be careful not to pull thread too tightly or sides of weaving will begin to taper in. Loop at each end of row should be loose. Always tie on new thread so that knot comes not at end of row but within weaving. (Adjust knot so that it is at the back.)



12 After each row of weaving the weft threads are pushed down tight with a wide-toothed comb or a dinner fork. Simple stripes of colored yarns make effective design for miniature blanket or table mat.

LLAMA PACK TRAIN



What are little llamas made of? Sixth grade boys used paper mache—and learned about South America at the same time.



By AILEEN B. ELLIOTT
Classroom Teacher, San Antonio Union School
Lockwood, California

The urge to make "something different" decided my five sixth grade boys on a llama pack train as a social studies project.

They had previously made masks of newspaper strips dipped in paste and wanted to use this material for their llamas, but what to use as a foundation for the paper paste work? Oatmeal cartons, cans, blocks of wood and some other ideas were discussed, tried and discarded. They experimented with crushed newspaper

and finally decided to make the foundations of that. Newspaper was crushed into a fat roll tied with string, then covered with the first layer of paste-dipped strips and allowed to dry.

A consultation was held about how to make and secure the legs to the llamas. Two full pages of newspaper were rolled into a long tube and folded over the body. The ends of the tube became front legs and another roll made the hind legs. They were tied in place and the whole was covered with paste strips and wads of paste-wet paper added to build up the desired shape. Then the headless animals were left to dry "feet up". When completely dry, the legs were measured carefully and trimmed evenly so the llamas would stand.

The necks, heads and tails all began as rolls of paper. More wads brought about the correct proportions and strips of paper smoothed off the entire surface. The ears were added last and the llamas were left to dry over the week end when they would be ready to paint.

Much research went into their color, packs, lead ropes and trim. Tempera was mixed to suit the young painters and then the real fun began. Black llamas! Brown llamas! Gray llamas! Silk tassels for their ears, sequin

trim for collars, bright yarn for lead ropes, and the brightly-colored packs were adorned with tinsel, braid, beads and old bracelet charms. One llama had a little bell tied to his collar!

"Little Butch", the herder, was made by the same means as the llamas and his face, hands and feet painted. Rope "hair" refused to take the color and was discarded in favor of paint after Larry disgustedly remarked, "Who ever heard of a South American llama herder with blond hair?" "Little Butch" finally appeared in red velvet "britches", all baggy, according to a picture in National Geographic. A scarf over his ears, the crown of an old felt hat for his cap, and a "poncho" cut from an old coat completed his ensemble. In one hand he held (continued on page 45)



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34

ART APPRECIATION SERIES

One of the most influential artists in the field of abstract painting has been Wassily Kandinsky. Born in Moscow on December 4, 1866, the young Kandinsky was not a child prodigy in the arts. At the age of 18 we find him in Moscow studying political economy, law and statistics, and for a time seriously considering the career of a scientist. It was not until he was 30 years old that he decided to devote his life to art and went to Munich, Germany, to study painting.

During the next few years he studied at several art academies, traveled extensively, and later opened his own art school. During these years his painting was based more or less upon his observations of nature.

It was 1910 before his paintings were completely free from natural appearances. By this time he had become friendly with the German painter Franz Marc and together they spent many pleasant hours discussing and developing new art theories. At the outbreak of World War I the painter returned to Russia where he was made a member of the Arts Section of the Commissariat for Popular Culture and taught at the Moscow Academy of Fine Arts. Between 1918 and 1921 he founded 22 museums in Russia. Then, in December of 1921, he returned to Germany. In June of the following year he was elected a professor at the Weimar Bauhaus which later became the most famous school of modern art in Europe. Here he continued his work until Hitler came into power. Because Hitler was violently opposed to the modern movement in art, much of Kandinsky's work was confiscated. The painter then went to Paris where he remained throughout World War II. He died on December 13, 1944.

During his lifetime, Kandinsky developed many new theories on the art of painting which have greatly influenced artists of our time. He wrote two important books on the subject, "The Art of Spiritual Harmony" and "On the Problem of Form." In these he tried to explain what he termed "artistic harmony and counterpoint." In these discussions he frequently resorted to musical terms to make his meaning clear. Just as harmonies, scales and rhythms were combined to produce a musical masterpiece, so should the relationship between forms and colors be blended into an abstract composition.

Kandinsky was concerned also with what is sometimes called "functional color" — that is, the physical properties of color which tend to make them seem to advance or recede on a canvas. Even in his most abstract paintings, such as that reproduced on the opposite page, Kandinsky was able to achieve a remarkable sense of space and movement through lines and shapes of color. Improvisation No. 30, produced in 1913, is considered one of his finest masterpieces and is well-known and easily identified by the cannon-like shapes in the lower left corner of the painting.

Improvisation No. 30 is reproduced through the courtesy of The Art Institute of Chicago



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36

SISCHOOL ART...

Art is an integral part of child growth. It is a means of communication, it frees his imagination and it encourages his natural inventiveness and curiosity. Art is a part of his growth because it helps him understand life processes. It provides a way of working cooperatively with others and it brings him deep personal satisfactions.

The aim of a school program is to free art from regimentation and prescription and to view the effort of the child only in relation to himself. A teacher must set the climate for art experience by offering a sense of direction without imposing or inhibiting, by making available the time, the place and the materials for free, purposeful work.

These are the things which the school, home and community must understand to allow for children's fullest development in art. To promote this understanding the elementary schools in Westwood have established an annual "Art Night" which provides for our community a visual concept of the philosophy behind the school art program by means of (1) exhibits of a wide variety of work skillfully labeled and pointed to illustrate certain ideas; (2) demonstrations by the children of certain processes and skills — painting in various media, print making, three-dimensional work in materials such as clay, scrap materials and paper mache; (3) special group projects such as puppet shows, slide shows, murals and models; and (4) the cooperation of the children who serve as guides and interpreters of their own work.



Children's growth in art depends on attitudes in school, home and community. Here's how Westwood, N. J., learned the importance of an atmosphere of understanding.

By MARGARET D. APFEL

Art Teacher, Westwood Consolidated School Westwood, N. J.



(1) Parents register in school lobby and start out to see exhibits in adjoining rooms and corridors. Mural on wall is first-graders' concept of "Our Town." (2) Demonstrators at paper mache table show finishing touches. (3) Charles, Grade 2, describes early ice storm in his painting "The Big Storm."

Each "Art Night" is organized around a central idea. To establish the theme is the first step in our planning. Although there has been no change in our basic philosophy during the three years of this experiment, the central idea is presented in a different way each year. The wording of this theme demands our best creative effort. We try to avoid educational jargon and to be concise, clear and understandable.

The theme is presented to visitors in outline form, attractively lettered, and thus serves as a combination introduction and guide to "Art Night." One year our theme was:

cooperation, communication, growth and freedom:

EXPERIENCING ART

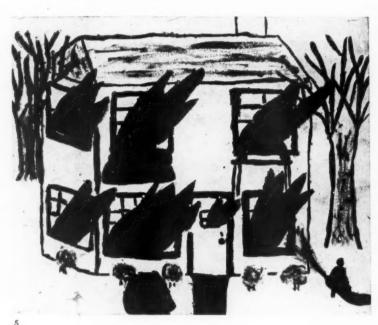
means cooperation, communication, growth, freedom

COOPERATION means working and planning together, considering and respecting the ideas of others, sharing the joy of achievement

COMMUNICATION means expressing feelings, ideas and important truths

GROWTH means change; art is a way for teachers and children to see and evaluate growth and change





ART BELONGS TO THE CHILD'S WORLD

Because art knows no boundaries of age, race, background or ability.

Because art enriches his world through his imagination,

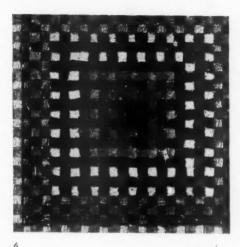
Because art is a creative way of solving problems. Because art expresses feelings and ideas in the child's own way.

The real creative experience means more than recreation or decoration. It can bring to the child courage, confidence and the joy of self-realization. It can help him to take his place as a free individual in an alert society.

Our latest show was called simply "Experiencing Art." We exhibited children's work that illustrated FREEDOM means confidence in doing things in one's own way, accepting the challenge of ideas and materials, having courage to explore and invent

For "Art Night" we select work of individuals or groups which most graphically illustrates the points stressed in the central theme. Every age group is included and since much of the exhibit is group work in which an entire class has cooperated almost every child is represented. The exhibits show a wide variety of concepts, ideas and materials. Photographs are used when they provide the best illustration of a point.

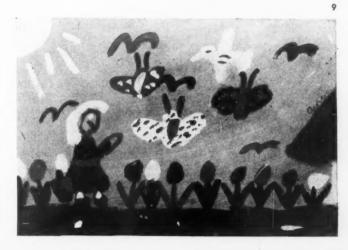
Mounting and installing the show must be done with taste and skill and lighting, color, labeling and ease of viewing are given careful consideration. The

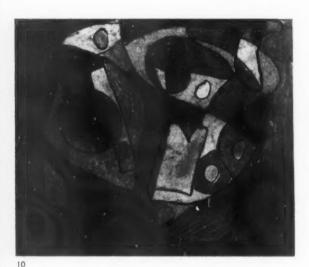






(4) Classmates recognized Richard, Grade 1, from his self-portrait. (5) After sixth-graders discussed true and imaginary concepts as subjects for painting, Gail remembered a fire she had seen during summer vacation, painted a "true" picture in black and red. (6) Willa, Grade 3, made design on squared paper which the children call "puzzle paper." Designing on it is like solving a puzzle. (7) Carol, Grade 1, calls this "Impression of My Mother." (8) Composed, self-assured fourth- and fifth-graders demonstrate painting. (9) George, Grade 2, used delicate shades of tempera to capture "The Feeling of Spring."





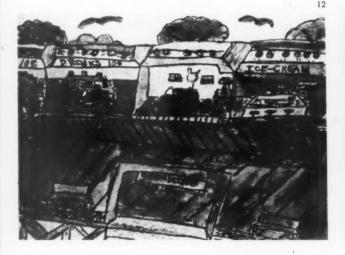


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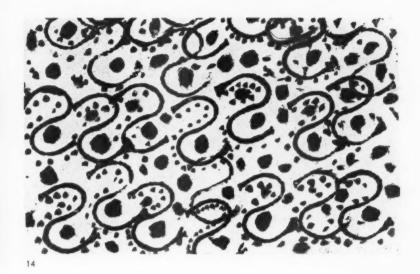
children plan and set up their own demonstrations.

At our last "Art Night" 500 parents and friends of our 900 children crowded the corridors and classrooms of the school. They became aware of the creative possibilities not only of their own child but of all children. They saw continuity and purpose in the art program and perhaps gained more understanding of the whole educational process. They were entertained to see that a child of six confidently conceived and executed a painting before a group of people and to watch a nine-year-old boy explore a lump of clay with highly satisfying results. When a second grade class presented their paper bag puppet show it was hard to tell on which side of the curtain was the greatest enchantment.

The atmosphere of "Art Night" has extended far be-

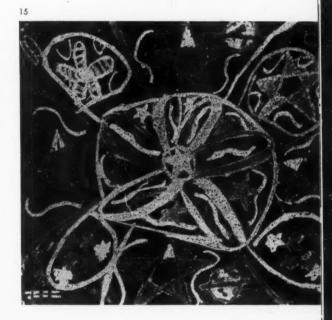






yond the occasion itself. We have had contributions of scrap material from interested townspeople, seasonable and special exhibits have been welcomed in our Public Library, our movie theater lobby and in store windows. Parents have made efforts to find out how children can most profitably do art work at home and how they can share it themselves. Local organizations are finding ways in which they may help the children's art program instead of imposing on the school meaningless contests and competitions. When teachers and children discuss their work with parents there is a new awareness of its meaning. This awareness, mutual understanding and appreciation have made the work of the teachers and the art experiences of the children more complete and satisfying. It has made school art a real and growing part of our community. •





(10) Balance and organization in sixth-grader Edward's design are not accidental. He experimented with colors and carefully planned arrangement. (11) Art knows no boundaries' of age, 'race, background or ability. (12) Pat, Grade A, pictured "The Amusement Park" as high spot of her vacation. (13) Barbara, Grade 4, chose charity fair as subject for water color. (14) All-over design by Sharon, Grade 5, was printed with string, cotton and other scrap material. (15) Vicki, Grade 4, designed in crayon and water color. (16) Dieter's idea of Halloween is black and yellow on deep blue paper.

Tucson, Arizona

THE NEW LOOK

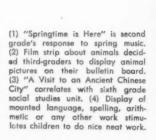
Do you remember the days when a school room was four walls with some doors and windows connected by a continuous strip of slate blackboard? Above the blackboard was a board (and I do mean board — nothing corky about it) about a foot or a foot and a half high on which we laboriously tacked "appropriate" pictures. I don't know just why we did it — the pictures were so high that children could scarcely

see them. We were victims of habits set by other teachers for years past.

Fortunately, school rooms don't look like that any more and one of the most valuable, usable and attractive features of modern classrooms is the bulletin board. Today bulletin boards are low enough that the children not only can see and study them, but also help plan and arrange the displays.



2







As an unparalleled visual aid bulletin boards speak for themselves. They may be used in any number of ways, but their value depends directly on the taste, interests, and imagination of the teacher. What is displayed and how and why it is displayed can make a classroom dull and drab — or interesting, attractive and alive.

The four bulletin boards pictured here are all illustrations of class activities in various subject matter areas. The one entitled "Springtime is Here" is a second grade's response to spring music.

After seeing an excellent film strip about animals

some third graders decided they could make animal pictures too — and they did!

"Our Own Poems" illustrates how language, spelling, arithmetic, or any other school work can be mounted and displayed in an eye-catching way.

"A Visit to an Ancient Chinese City" illustrates one of the most popular uses of the bulletin board. In connection with unit teaching, it makes a perfect background for murals or three-dimensional work.

Not the least of its value is that every student may participate in arranging the bulletin board and then admire and enjoy it. •



BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

IVAN E. JOHNSON

CREATIVE EXPRESSION WITH CRAYONS by Elsie Reid Boylston, The Davis Press, Worcester, Mass., \$2.50.

The teacher of art is charged with developing the creative potential of any media. Among art educators there has been much discussion about media which offer the most in terms of flexibility, stimulation, freedom of handling and variety. Crayons have long been one of the basic materials used for art activities. For a time many purists felt that crayons inhibited children and failed to permit really creative work. Elsie Reid Boylston, a former supervisor in Georgia, has written a book, Creative Expression With Crayons, which treats extensively the possibilities of crayons as art media.

Such a book is apt to place more emphasis on methodology than on creative behavior. As a book on media, *Creative Expression With Crayons* is superior to most how-to-do-it books. While much of the book's content is devoted to the various ways crayon can be used, the author has stressed these techniques as possibilities, not ends in themselves. Unfortunately, only a few of the illustrations suggest experimentation or creativeness.

It is questionable whether the emphasis on utilitarian goals for crayon crafts suggested by the author is keyed to the values to be derived in art in the school. At this point activities suggested for using crayon are often artificial and akin to busy work. *Creative Expression With Crayons* is most effective in its discussion of ways children can be encouraged to use crayon imaginatively and freely. The emphasis on evaluation in terms of the child's interests and developmental level may help to interest many teacher-readers in using crayon experimentally and in ways that become a means of discovery and evaluation for the child.

COTION FARM BOY by Merritt Mauzey, Abelard Press, Inc., 381 Fourth Avenue, New York 16, N. Y., \$2.50, 1954.

One gets a very real and true picture of a boy who grew up in the land of cotton in *Cotton Farm Boy* by Merritt Mauzey. There is an earthy, natural quality to the many anecdotes about the people, soil and commerce involved in the growth of cotton. The artist-author has told these anecdotes of his childhood with simplicity and with an eye for details not often mentioned in books about life on a cotton farm. Mr. Mauzey, the winner of a Gug-

genheim Foundation Award for the study of lithography, uses his lithographic studies to make each part of his story more graphic for the reader.

Cotton Farm Boy contains source material of value to children in the upper elementary grades. The illustrations are interesting for their lithographic style. The treatment is direct and narrative in character.

A VISUAL HISTORY OF THE UNITED STATES by Harold V. Faulkner, Abelard Press, Inc., 381 Fourth Avenue, New York 16, N. Y., \$5.00, 1954.

The Graphics Institute, an organization specializing in the development of visual materials, has produced collaboratively with Harold Faulkner, Professor of History at Smith College, a graphic story of the United States. Based on an assumption that symbols and pictographs can make information clearer and more interesting, the book contains an outline history with illustrations carefully integrated into the text. Using stylized, simplified figures of people, places and things, the drawings often flow cartoon-like across the page. The twodimensional character of the drawings helps to form a unity of text and illustration. Wit and caricature help to create interest. Some of these drawings and charts were used for informational purposes by the armed services during World War

The value of this book for the student lies in its visual interpretation of information on the history of the United States. In core programs there are many instances in which such graphic material would be useful, but if the book were improperly used, it might invite imitation by students seeking to devise ways to communicate visually the information on which they are doing research. The illustrations, done in two colors, could have been more varied and at times less crowded.

CLAY IN SCHOOL: DIRECTIONS IN ART EDUCATION, 1953, Yearbook of the Illinois Art Education Association, Glen Bradshaw, Editor. Available from George Barford, Illinois State Normal University, Normal, Ill., \$1.75.

The 1953 Yearbook of the Illinois Art Education

Association, Clay in the School, is a valuable contribution to the teaching of art in the school. It tackles some quite real problems in working with clay in the classroom. Glen Bradshaw, the editor of the Yearbook, points out that there are countless books on the uses of clay. For this reason he and his co-authors have sought to study the way in which teachers use clay and the ways in which this use may be more effective.

The committee of art teachers who compiled *Clay in the School* was drawn from large as well as small schools, from schools with complete equipment as well as those with limited means.

Clay in the School does not propose any set formulas or limited techniques. Instead it suggests various solutions to many problems — for example, several ways to solve the kiln problem. Sections of the book are devoted to techniques, form in clay and sources of clay. Actual teaching situations are discussed.

The overemphasis on the utilitarian values in the use of clay in the classroom are apt to be questioned by art educators. More could have been said about the pleasure the child takes in working with clay. While this is mentioned from time to time, one feels that the child is led to believe his finished clay piece will be more important to him than the pleasure he has felt while experimenting and evaluating his experience.

Clay in the School is best when describing the possibilities of clay rather than projects or finished products. Readers will be infected by the authors' enthusiasm for clay as a creative medium.

Llama

(continued from page 33)

a staff and in the other a lead rope. To make the llama pack train the boys worked together for several weeks, sharing ideas, materials and time, lending a hand if someone needed help, letting their own work wait until each difficulty was overcome. Criticism was constructive and suggestions were evaluat-

ed, used, or discarded by the whole group in a business-like manner. After each work period the boys cleaned up their work area and kept all their materials on one table.

The project required a tremendous amount of reading — in text books, dictionaries, encyclopedia and magazines. They borrowed books — from fairy tales to natural histories

 wherever and whenever they had a glimpse of something pertaining to llamas or the country or people connected with them.

The boys had not only the fun of making the llama pack train and the learning that went with it, but also the satisfaction of hearing their work praised by visitors, to herder and llamas were displayed at our annual Open House.



More Trips for School Children

Ohio Schools journal thinks this subject of sufficient interest to devote over 3 pages to it in an article by W. L. Lansdown, Principal, Dayton's Garfield School.

Pointers, below, for school trips for ages 12–16 are based on this article.

Trip supervision extends from writing unit of study on trip until pupils are returned to parents. Those in charge are principal; homeroom teacher; English and Social Science teacher; physician; nurse; a mother; an active PTA member; a wife or husband or relative of one in charge.

Homeroom teachers
must be the pivot
of group. Thru
them about half of
cost should be
raised. For rest,
devise a moneymaking plan. Sale

Keep strict accounts with a page for each child.

of salvage material was core of Garfield's plan. Popcorn and school lunch sales, shows, dances, etc. other sources. Garfield raised \$400 for Detroit trip; \$800 for Smokies. Gain interest by a talk about travel to distant places. Review successful trips by other schools. Show motion pictures of area (from railroads, buslines, etc.). When pupils are orientated and eager, put 1 to 2 or 3 places to vote, based on educational value, economy, distance. Detailed

finance and value statement to pupils and parents are a necessity.

is a must. Also physician's OK for each child. Extreme be-

havior problems-not for trips.

Preparatory study of 1 Road maps 2 History of area 3 Noted people 4 Factors affecting social culture 5 Natural resources 6 Climate, etc.

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Illustrated folder, "Magic with Water Color." Milton Bradley Co., Dept. JC-45, Springfield 2, Mass. Adv. on page 2. No.334.

Water Color Folder. The American Crayon Company, Dept. J-29, Sandusky, Ohio. Adv. on back cover. No. 386.

Brochure AJ-11. Weber Costello Co., Chicago Heights, Ill. Adv. on page 51. No. 390.

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Color

(continued from page 10)

school were to be used as a basis of comparison with the other two where changes were to be introduced.

The second building, Glenmount School, was decorated in a conventional manner with all four walls in a uniform color, light green, and white ceilings.

The third building, Hampden School, was decorated according to specifications provided by the paint manufacturer.

During the second year, all report cards were again tabulated for scholastic and attitude records, and comparisons were made with the records of the children enrolled in these "essentially unpainted" schools the previous year.

During the course of the two years, approximately 20,000 such cards representing the records of 2500 elementary pupils were tabulated and studied by the psychologists.

And Now - The Evidence

As other research also has shown, color seems to have its greatest effect upon children of kindergarten age. Table 1 shows that children in Hampden School, where a gay and varied plan of colors was used, responded with much better behav-

ior and performance — as measured by a check list of language skills and work habits.

For Grades 1 and 2, the conventional uniform colors in the Baltimore schools made a better showing than the manufacturer's plan of colors, although in both cases the fresh painting brought some improvement. Table 2 compares average ratings on four performance traits, identified on the report cards as social habits, work habits, language arts, and arithmetic.

Table 3 compares results in Grades 3 through 6. For these four grades, Hampden School — where the manufacturer's plan of colors was used — steps out in front rather briskly. The children were marked on seven performance traits (Table 4): social, health-safety, and work habits; and scholastic achievements in language arts, arithmetic, social studies, and art-music.

One of the major conclusions from the entire study is that color affects scholastic achievement more than it does behavior traits, as is clearly indicated by the results at Hampden School (Table 4). Note that social studies showed more than twice the improvement credited to social habits.

The tabulation of the records of these 2500 children over a two-year period also contained detailed information about absence and tardiness. During the second year, absences increased by 7.6 per cent in the Glenmount School, which was the conventionally painted building, and 3.7 per cent in the Gardenville (unpainted) School. Absences decreased at the Hampden School by 12.7 per cent.

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Since the Glenmount School had the largest increase in absences even though it had been newly painted, the Baltmore report concludes that there were factors other than painting that influenced these differences.

Data on the frequency of tardiness were variable and led to no significant conclusions in the study.

What did the teachers think about the painted classrooms? Many expressed their opinions at the conclusion of the experiment in a questionnaire, a voluntary proposition with no signatures required.

The responses showed that teachers were overwhelmingly enthusiastic about the newly painted schools but not much difference was noted between the opinions of teachers in the conventionally painted school and those in the building that followed the manufacturer's varied plan of color.

The Verdict of Teen Agers

At the close of the two-year period, the researchers wanted a direct response from the junior high school students as to bow they

Survey of Student Attitudes in Three Junior High Schools

QUESTION		QUESTION RESPONSE (MFR'S. PLAN)			(CONVEN		GARRISON (UNPAINTED)		
				Calley		10101		(aari	
1.	On the whole; how do you like this school?	"Like"	83.4%	(214)	76.7%	(215)	74.9%	(207)	
*2.	Is this school year better than last year?	"Better"	77.4	(124)	61.2	(121)	58.1.	(129)	
3.	Do you think that the appearance of a school								
1	building, inside and out, is important in the way you feel about the school?	"Yes"	85.4	(212)	67.1	(210)	83.6	(207)	
4	What do you think of the appearance of this	"Good" and							
7	schoolf	"Excellent"	91.6	(214)	90.7	(215)	81.7	(208)	
45.	Is the appearance of the school better or worse								
	than last year?	"Better"	92.8	(125)	71.5	-(123)	52.3	(128)	
46.	Has the new paint made a difference in the way								
	you feel about the school?	"Big Difference".	57.7	(123)	31.7	(123)	Question	not aske	
47	Do you like the color scheme?	"Like"	80.6	(124)	61.3	(119)	Question	not aske	

^{*}Asked only of those students enrolled in the school during the prepainted year. (Size of sample in parentheses.)

liked or did not like the classrom environment. Rather than attempt to tabulate the replies from the more than 5000 students in these three schools, comparable groups of about 200 students from each building were selected to answer the questionnaires.

The responses, shown in Table 5 on page 48, offer unmistakable evidence that colorful decorations add much to the morale of pupils.

And what did the teachers think about the decorations in the Clifton Park and Hamilton junior high schools? According to the Johns Hopkins report, not much difference was noted between the opinions of the teachers in these two schools, but the teaching staff in the unpainted school emphasized that the classrooms needed redecoration.

But if color has such a delightful effect upon children in the junior high schools, why didn't it improve their scholastic achievements?

This is a fair question and one that the researchers faced squarely. H. J. Bond, one of the scientists who conducted the research, stated in a detailed report of the project in Baltimore:

"Perhaps younger children are more readily influenced by color environments than older children, possibly owing to the less complicated and (less) developed nature of their perceptual, emotional and intellectual abilities and to the more protected and simpler character of their social environments.

"Yet if this explanation were to suffice by itself, we would expect that the various age groups within the two kinds of schools would also show the operation of this tendency. Such a trend is not apparent; instead there is an abrupt reversal at the boundary line between elementary and junior high schools."

This question bothered us, too, so we asked other researchers and also did some checking on our own account. We discovered that this seemingly contradictory evidence from the junior high schools was in reality a confirmation of what other research has encountered.

We learned that, repeatedly, ex-

periments in Wisconsin, Texas and other areas in the study of color and other environmental factors in the junior high age range showed contradictory trends. Said the conductor of some of these other experiments:

"During the junior high school age, there is a physical growth spurt that tends to prevent the correlating of achievement in performance records with the single physical factor of the environment."

Research can help us a little in its attempt to discover who likes what — in colors. In 26 different studies involving a total of 21,060 participants, blue emerges as the favorite color. It is followed in sequence by red, green, violet, orange and yellow.

But if we leave the choice to the teacher and the children in her class, there is likely to be conflict. As people grow older, their tastes and preferences in color change. It may help you win a quiz program to know that the underprivileged and uneducated prefer colors as they are in the rainbow. As one acquires more culture or the ability to buy more, he develops a preference for diluted and neutralized colors.

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We haven t kept our promise completely. We've described research, but we haven't given you a foolproof formula for selecting those classroom colors because well, because planning the decoration of every room is a tailor-made job. The project must be fitted to the age of the group, the kind of activity for which the room is planned, the compass orientation of the room (the direction it faces). the source and quantity of light that enters the room, and the manner in which light is reflected from all surfaces within the room.

This much research tells us: Color in the environment of a child affects his moods, his scholastic achievements, and his physical well-being. The selection of those colors is the concern, in some degree, of all who determine the activities and the environment of that child.



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Test for Talent

(continued from page 20)

were used by the committee. Included in the criteria for expressive ability was the student's potential for showing vitality or life, mood, atmosphere and sensitivity to line and color. In the descriptive analysis, the committee noted the student's power to observe and interpret what he observed. In space organization, the committee observed such characteristics as the understanding of space breaking, line, plane, texture, color, patterns of light and dark, Lastly, the committee was concerned with the student's ability to develop an idea in completing his composition.

Each member of the committee went through each school group and determined whether the child should be in, doubtful, or out. Later, the whole committee screened the in groups first, then the doubtfuls. The committee's work followed three parallel lines: (1) the preparation of a screening device for art ability at the sixth, seventh, and eighth grade levels, (2) selection of 86 gifted children from the 622 whose work was submitted, and (3) the formation of plans for giving the selected children a richer art program. •

Minds to Mend

(continued from page 13)

narrow strip of blue. Bobby himself appeared as a flattened form clinging to the steep slope of the hill. A year or two at school has given him some much needed self-confidence. Now he ventures right out into the middle of the page.

What would you make of the horror picture on page 12? All in black, with the five-year-old's own description of it as "My mother's eye watching me as I go to school." Would you say that that little boy was happily conscious of a loving mother's watchful care? Might there not be resentment being expressed here at over-domination? Compare the size of the eye with

his size, represented by the black blob in the corner. Usually a child's picture shows himself as the largest object, because to him, he is the most important.

In the same way, representations of people will frequently emphasize the size of the operative feature. "Mother" is often made with enormous hands, because a mother's hands do things for you. Compare the picture on page 13 of "My Teacher." This was one of 36 or so drawings done by second-graders. Every one of them showed the teacher as having a very large smiling mouth. This was partly due to the happy relationship, in this case. of the children to their teacher, but might it not also be influenced by the fact that teaching is so largely done by word of mouth? If a child is paying attention to his teacher, he listens, and watches her mouth. Her hands are not nearly as important to his concept of "Teacher," so he leaves them out altogether.

Consider the picture on page 13 of trees, mountains and a river. The boy who made this is outwardly normal enough. He is 12 years old, in Grade 8 and has a 70 average. He is good at mathematics, English and history and gets on well with the other students. Yet here seems to be evidence of emotional immaturity. These are sixyear-old concepts of trees and mountains. Though he is using the symbols typical of an adolescent boy - tall vertical forms indicating aspiration towards masculine prowess - they are not expressed in an adolescent way. Notice the tightly separated forms, the illogicality of the arrangement of the sun and the river. It is as though his visual imagination had stopped short at the mental age of six; as though he were fencing off each concept from its neighbor just as his intellect has fenced itself off from his emotions. What hit him at the age of six? What is behind this mystery?

Sometimes, of course, such clues lead to definite remedial action. There was the case of the boy who drew an uncoordinated head with one very large ear. Found to be deaf in that ear, he was given

medical treatment. There was the case of the over-demanding parents who insisted that their child enter Grade 1 where she languished. When it was found that her pictures were typical of a mental age of four and one-half years, she was put into the kindergarten where she flourished. There was the boy who always painted erupting volcanoes. With this as a lead, it was found that he suffered from his position in Grade 6. His chronological age and his size made him conspicuous among the smaller children. He suffered from a broken home, a succession of stepfathers, a brother in jail and having a woman for his teacher. A few of these ills were remedied and he became a much better adjusted per-

While the teacher cannot always mend a situation, at least she can become aware of it as a factor in the child's behavior. By recognizing the child's signal she is better able to understand and accept him.

A child's pictures may reflect transient states of mind as well as deep-seated problems, and confirm over and over again types of personality. The aggressive child, the shy one, the perfectionist, the slap-dasher who hopes to "get by," the lazy-bones, all put down a summary of themselves each time they paint. Painting can be the perfect social (as distinct from anti-social) outlet for feelings of agression and hostility.

For example, take the five-year-old girl's wild product done in hot angry colors, streaked, dotted, and smeared, and described by her as: "The little girl has the measles, and it is raining rain, grease and poison-ivy from the sky!" What an indictment of someone! And where could you find a more graphic diagram of a headache than in five-year-old Gordon's picture?

Let us be alert, then, to recognize symptoms of mental malaise just as we recognize a rash or signs of a high temperature. By looking into as well as looking at children's pictures, we may help them towards the social adjustment that spells happiness. •



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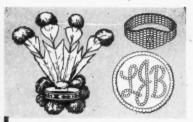
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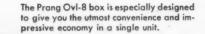
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